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cherche qui serait tout aussi intéressante, et plus fructueuse, la recherche de la part de la culture française chez les hommes d'un esprit moyen et sur l'ensemble de la classe américaine cultivée? Cela permettrait de reconstituer le milieu intellectuel et moral d'où se détachent les hommes d'un esprit supérieur et original.

Pour cela, il faudrait consulter les archives de familles, les souvenirs, les correspondances, les poésies inédites. C'est ce qu'a fait en France M. Maigron, par exemple, dans ses études sur le Romantisme français. Ce serait un sujet fort intéressant que d'étudier la culture d'un Américain du 18^e siècle, et de son entourage, à l'aide de sa correspondance, et dans les documents publiés ou inédits, littéraires ou non littéraires qu'on pourrait trouver. Il y aurait aussi à faire une étude sur les jeunes Américains qui sont venus en Europe, en France, à Paris, à Genève, sur leurs impressions et sur ce qu'ils ont rapporté chez eux de leurs voyages.

Il faudrait, pendant des mois et peut-être des années, tout en travaillant à autre chose, recueillir les indications éparses sur toutes ces questions. Ce qui importe tout d'abord, c'est le défrichage des terrains, la recherche des papiers de famille, la collection et le rapprochement des documents, l'esquisse conjecturale des lignes principales du sujet, la position provisoire des problèmes. Plus tard, on pourra peut-être tirer des conclusions d'ensemble qui auront une solidité suffisante.

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BIBLIOGRAPHICAL NOTES ON EMERSON

The editors of the two authorized collected editions of Emerson's Works, the Riverside and the recent Centenary, have made it clear that these "complete" editions are not wholly exhaustive of even the works which were printed during Emerson's life-time. No general reader of Emerson, however, could find reason for just complaint upon this point, for in the case of no other writer, probably, would fragments and duplications add so little to the fund of the author's ideas or to his spell upon the reader. We can take it for granted, therefore, that the policy of Emerson's editors was determined by their recognition of the mosaic character of much of his work, by their sense of its tenuity, and also, in the case of the more recent editor, Mr. Edward Waldo Emerson, by the plan for the eventual publication of the *Journals*, which were with Emerson, as with Thoreau, so complete an index of his mind. To serious students of Emerson, however, it should be of interest to know just what is to-day not available in any collected edition,

either because of the editor's rejection, in some cases because of questions of copyright, or lastly, because of publication since the appearance of the last edition.

The editor of the volume of *Uncollected Writings of Ralph Waldo Emerson*, New York, 1912, gathered and published a quantity of material which had until that date been buried in generally inaccessible volumes. The product of his industry was a small number of occasional addresses, three brief biographical and critical papers of value, the unprinted *Dial* material (the authenticity of much of which is highly doubtful), a few letters, and probably most important of all, six poems which had really been lost to the reading public. Even this volume, however, contained by no means all the accessible material that had escaped incorporation into an authoritative edition and was unprotected by copyright.

The published items of record, then, that are not to be found either in the collected writings or in the volume of *Uncollected Writings* include in the first place nine addresses recorded in Mr. George Willis Cooke's *Bibliography of Ralph Waldo Emerson*, some of them delivered in and about Boston on subjects largely of current interest, and reported in local papers, and some of them memorial and after-dinner orations, usually published in proceedings or souvenirs. The greater number of these addresses are frankly very "occasional" in character, and some of them are plainly enough faultily reported.

In addition there are seven prose items of either less perfunctory nature or more strictly literary quality. *The Garden of Plants*, an expanded passage from Emerson's journal, recounting a visit to the Jardin des Plantes, was published in the *Gift* for 1844, and was reprinted in the *Nation* for May 20, 1915. The Book-note on John Sterling's *Essays and Tales*, printed in the *Massachusetts Quarterly Review* for September, 1848, has never been republished, and has been omitted from some important bibliographical records. The notice of the death of Thoreau, which appeared in the *Boston Daily Advertiser* on May 8, 1862, is reprinted in Mr. Cooke's *Bibliography*.

The address on *Religion*, printed in 1880 in Mrs. John T. Sargent's *Sketches and Reminiscences of the Radical Club*, is in the nature of things probably a bit apocryphal. An English reprint of this address under another title caused the present writer a rather industrious and wholly fruitless hunt. A pamphlet, *The Senses and the Soul and Moral Sentiment in Religion*, published in London in 1884, is listed in the printed catalogue of the British Museum. The volume, however, was not to be found in a number of American collections, either public or private. The first essay, clearly enough, was the one of that title from the *Dial*; but the second was unknown, except possibly by title, to the best of Emersonians. When a rotograph copy of the pamphlet was finally ob-

tained from London, the essay on *Moral Sentiment in Religion* was found to be identical with the report of the address on *Religion* in Mrs. Sargent's book.

Three posthumous publications by Emerson have been omitted from his collected works—the first the two Bowdoin prize essays discovered by Dr. Hale and published by him in 1896. In addition there are the *Sermon on the Death of George Adams Sampson*, delivered in 1834, and published by the Sampson family in 1903, and the sketch of *Father Taylor*, which appeared in the *Atlantic Monthly* in 1906, with a foreword by Mr. Edward Waldo Emerson.

Two worthy poems have also escaped inclusion in the later collected edition: *The Lover's Petition*, privately printed in 1864, and included in *May-Day and other Pieces*, 1867; and *To Lowell, on his Thirtieth Birthday*, in the *Century Magazine* for 1893.

With regard to the volume of *Uncollected Writings*, it has already been pointed out that the bulk of the collection consists of material of secondary importance to the general reader; but for some of this material, notably the poems and the reviews, we should be thankful, not only as collectors, but as readers. It has not yet been recorded, I think, that the preface to this volume contains two statements gravely open to question. One is to the effect that the essay entitled *Nature* is "an individual essay, distinct from all others of the same title." As a matter of fact, this essay, which was contributed by Emerson to the *Boston Book* in 1850, is not at all a distinct essay, but is *verbatim* the first four paragraphs of *Nature* from the *Second Series of Essays*, with a very trifling verbal change in one sentence of the third paragraph. The preface also states that "this present volume contains nothing but authentic Emerson material not appearing in any of the collected editions or in any of the so-called 'complete works.'" This is a very inaccurate statement to apply to the large amount of miscellaneous writing reprinted from the *Dial*; for the editor of the volume has apparently without any personal discrimination accepted Mr. Cooke's list of Emerson's contributions to the *Dial*, first published in the *Journal of Speculative Philosophy* for 1885. Mr. Cooke himself, however, frankly admitted that the attribution to Emerson of many of the minor articles in the *Dial* was unsupported by any historical evidence; and his judgment of internal evidence with regard to a large number of these articles was rejected by so competent a critical authority as James Elliot Cabot, Emerson's friend, and after his death his literary executor, editor, and biographer (*Memoir of Ralph Waldo Emerson*, II, 695-6).

One last matter of probable interest to the good Emersonians:—The Class-Day poem which Emerson wrote in his last year at Harvard in 1821—after seven of his classmates, as Josiah Quincy tells us, had refused at once the burden and the distinction of the task—has probably never been referred to by its title. Recently

the writer's attention was attracted to the following item: *University in Cambridge, Order of Performances for Exhibition, Tuesday, April 24, 1821*. This program announces, "*A Poem—Indian Superstition*," by R. W. Emerson. The poem itself is probably not to be recovered; for in answer to an inquiry on the subject, Emerson's son has written that he has never heard of the piece. There may be one point, however, in speculation as to whether the title reflects the interest which Emerson felt at that time for the "unlettered" religion of the savage, or his increasing absorption in Hindoo philosophy.

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Tamburlane AND GREENE'S *Orlando Furioso*

Orlando Furioso, says Thomas H. Dickinson in a recent edition of that play,¹ "is *Tamburlane* by perversions, and purposely so." I have already given my reasons for believing that Greene derived his plot almost entirely from Ariosto. As for loans of detail, I am convinced that his indebtedness to *Tamburlane* does not amount to more than a dozen passages.

Greene, Dr. Dickinson convincingly urges, had every reason to wish to burlesque Marlowe. Granted; but could he not do so without sacrificing all occasion for more serious interest in his own play? He certainly could, by drawing on *Tamburlane* only for his comic relief; and he almost certainly did: *Orlando Furioso* is "*Tamburlane* by perversions" only in that interval—between the climax of the intrigue, and the denouement—where comic relief was opportune; where, too, Orlando the popular hero, having become Orlando the lunatic, was a natural object of laughter to an Elizabethan audience, and therefore best calculated to cast ridicule upon the lines he spoke.

In this portion of the play—the period of Orlando's madness—the allusions are plain enough. Compare the comical dialogues between Orlando and Tom (Act III, Scene 2) and Orlando and Orgalio (Act IV, Scene 2) with Tamburlane's descriptions of Zenocrate (Part I, Act II, Scene 3; Part I, Act V, Scene 1; Part II, Act II, Scene 4): here we have Zenocrate by absurdities, and no mistake! Compare Orlando's message to Apollo (Act IV, Scene 2) with Tamburlane's to Jove (Part II, Act V, Scene 3). Compare Orgalio, "messenger of Jove" (Act III, Scene 2), with the self-described Tamburlane of Part II, Act V, Scene 1; and Orgalio's alleged ability to "sweep it through the milk-white way,"

¹ Thomas H. Dickinson: *Robert Greene*, Fisher Unwin, London, 1911.